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NOTES FOR YOUNG WRITERS

WALTER GRAHAM

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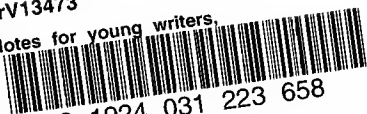
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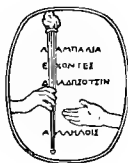
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NOTES FOR YOUNG WRITERS

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NOTES FOR YOUNG WRITERS

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FOREWORD

THIS little book of notes was prepared for the purpose of helping young writers to see immediately, and thus avoid or remedy at the beginning of their work, the most common faults. It will answer many questions which sooner or later occur, but are too often either omitted from text-books on rhetoric or lost in the systematic treatment of more obvious matters. The experience of several teachers of English has been drawn upon in assembling the notes, and the result embodies the essential matters in which beginners find most difficulty. An attempt has been made also to include as many as possible of the nicer points which frequently puzzle experienced writers as well as beginners. Finally, every statement has been guarded, so as not to create the false impression that "good English" is absolutely right or "poor English" absolutely wrong.

I am happy to acknowledge profound obligations to Prof. O. F. Emerson, Dr. R. S. Forsythe, Mr. Murray G. Hill, and Mr. Richard F. Jones, my colleagues in the Department of English, for their contributions to this work.

WALTER GRAHAM.

WESTERN RESERVE UNIVERSITY, 1918.

NOTES FOR YOUNG WRITERS

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GENERAL SUGGESTIONS

Good written English is the language employed by a majority of the best authors. It is never fixed in any one stage or at any one point of time, but is gradually changing under the pressure of various influences, adopting new words and forms and discarding those that are obsolete. The most careful writers endeavor to keep well abreast of current practice. They know that to fall behind it is to become trite and commonplace. To get ahead is to become sensational and slangy. Conformity to existing usage is, therefore, the first requirement of good authorship; and the best usage is always that of the best authors at the time of writing.

But it is especially important for the young writer to take care, not only with the usages in which all agree, but with the nicer matters of spelling and punctuation, word and phrase, in which he has an opportunity to show his ability to discriminate. Just as the painter cannot begin to express himself in his art until he has perfected his knowledge of the technical details thereof, so the

young writer cannot begin to express himself freely and well until he is sure of such matters as are included in this book of notes. Moreover, the deft handling of these details marks out the writer of experience from the host of careless and untrained writers. When he can show in every line of his manuscript an assured and distinguished power over word and phrase, a knowledge of syntax, and a feeling for idiom and accentual rhythm—then the author does not need to fear for the reception of his work. His style will always get him at least a consideration.

The purpose of this book of notes is to help the young writer to make himself secure in matters of technical detail. An opportunity is given on the blank pages for notes regarding any particular words or constructions that give especial difficulty. The following general suggestions may be helpful as prefatory counsel.

Be concise, but not too concise. Padding should be avoided in any form of composition, that is, the use of meaningless phrases and much unnecessary repetition for the sake of filling up. The modern tendency, both in paragraphs and sentences, is toward brevity. On the other hand, it should not be forgotten that amplification has its value in giving weight and impressiveness to important ideas. A certain amount of deliberate repetition also has its place, as is so well illustrated in the writings of Macaulay. But in general it is well for the young writer to express his ideas as concisely as possible, in so far as it is consistent with clearness and ease.

Be simple, but not too simple. The vogue for the ornate style will never return, and the age of Dr. Samuel Johnson with its sesquipedalian words is happily far behind us. Today, a clear, direct style is considered best in exposition. In narrative, a straightforward and simple manner is most effective, with words and phrases easily understood and suggestive of familiar things. The leaning of our time is toward simplicity in all kinds of writing. In fact, the tendency is so greatly in this direction that the chief danger to which the young writer is exposed is that of baldness, from too much effort to be simple. Simplicity in writing is a virtue; but in sentence structure it should frequently be relieved by a long graceful period or balanced construction, in words it should be varied by occasional learned terms that show the writer's knowledge of precise meanings and values. A discriminating use of the longer words of classical origin is as necessary to the style of a writer as is a certain amount of amplification.

Be concrete. This advice needs no qualification. In all forms of composition there is a constant temptation for the beginner to be general and vague. But altho there are subjects which may be treated in general and abstract language, very few authors of the present day could hope to hold their readers, without the use of concrete detail and vivid appeals to the senses. They find it necessary to stimulate the attention by using particular, definite images, concrete illustrations, allusions to familiar objects, and constant reference to picturesque, interesting things. Note the abundance of detail

in a story of O. Henry's or Fannie Hurst's. Observe how concretely Thomas Hardy presents external nature to his readers, in a multitude of details. It is not too much, then, to say that the secret of interest lies largely in the abundant use of concrete detail.

Observe. De Maupassant, prince of French story-tellers, advised young authors to try to find in every rock, tree, or other object, something that had not been observed by any other writer. Essayists have discussed the same general subjects since the day of Montaigne, and story-writers have re-clothed the same old plots from time immemorial. Plots and themes are still the same, but the treatment of these is varied infinitely by the personal observation of the writers. Observation is the final test of an author, whether it be shown in his perception of the multifarious and eternally fresh phenomena of nature, in his wisdom regarding the currents of thought and feeling, or in his insight into the human heart. Study and practice give the author the power to write; observation gives him something to write about.

Write. Practice makes perfect. You cannot write too much. Genius is nothing more or less than long patience, says a famous author. Write regularly. All rules are subordinate to this one. Write with a dictionary and a thesaurus or book of synonyms close at hand. Always consult these when you are at all uncertain about the meaning of a word you wish to use, or when you find yourself employing a well-worn phrase. Remember that originality consists chiefly in saying old things

in a fresh and interesting way. Read to increase your stock of ideas and to enrich your vocabulary. Observe to make your remarks upon life accurate and illuminating. But above all write—so that you may be able fully to express yourself when you really have something to say.

I. SPELLING

No young writer can afford to be uncertain in regard to the spelling of common words. The necessity of resorting frequently to a dictionary is a handicap, altho all writers are obliged to consult one occasionally. Ability to spell in English is largely a matter of memory and observation. The following suggestions have been found helpful:

1. Distinguish between words with

ei and *ie*

seize

siege

receive

believe

ea and *ee*

peach

speech

e and *ee*

precede

proceed

procedure

proceeding

2. Do not confuse the suffixes

-ant and *-ent*

attendant

independent

-ance and *-ence*

assistance

difference

-eous and *-ious*

courageous

religious

-ar, *-er*, and *-or*

burglar

villager

senator

3. Note the prefixes

per- and *pre-*

pervade

prescribe

ac- and *ex-*

accept

except

af- and *ef-*

affect

effect

al- and *il-*

allusion

illusion

dis- (not *diss-*)

disappear

disappoint

disingenuous

4. Distinguish the endings *-le* and *-el*

Observe especially

angel

angle

satchel

tackle

ravel

shuffle

counsel

muffle

tunnel

scuffle

gospel

kindle

towel

juggle

mussel

missile

5. Before sounded *h*, long *u*, and the word *one*, use *a* as the form of the definite article: a history, a university, a uniform, such a one; but an heir, an hour, an ugly . . . (rule of Euphony). Note that *an* may be used with words like *historical*, which take the accent on the second syllable.

6. Associate words with the same root

imagination – image	accommodate – commode
disappear – appear	dissatisfy – satisfy
recommend – commend	

7. Guard against words pronounced alike but spelled differently.

their – there	lead (noun) – led (verb)
principal (adj. and noun) – principle (noun only)	

8. Compare

prophecy (noun) and prophesy (verb)
practice (noun) and practise (verb)

But see

sacrifice (both noun and verb)

9. Do not drop syllables in words like

occasionally	sophomore
interest	library
laboratory	wonderfully

10. Do not add syllables in words like

athlete	entrance
dextrous	disastrous
burglar	

11. Do not add letters in words like

favor	honor
color	enthusiasm
pronunciation	

12. See that in stressed syllables containing a short vowel a final consonant is doubled before the vowel of a suffix. Compare

mat	matted	with	mate	mated
hop	hopping		hope	hoping
din	dinned		dine	dined

In longer words compare

infer	inferred	inferring	with	inference
and with				
offer	offered	offering		

13. Follow the preceding rule in words like

traveler	equaled	rivaled	gossiped
labeled	fulfilled	penciled	carpeted
kidnaped	leveled	instilled	bayoneted
worshiped	quarreled	jeweled	paralleled

Yet adverbs in *-ly*, from adjectives in final *l*, keep both *l*'s, as

finally	naturally	wilfully
---------	-----------	----------

14. Drop silent *e* before an ending beginning with a vowel, as

continuing

tuning

owing

gluing

icing

pruning

But note dyeing (to color) and dying (to expire), as well as agreeing, singeing, shoeing, tingeing, and similar words in which final *e* is retained as a guard against mispronunciation.

15. Keep *e* after *c* and *g* in such words as

noticeable

changeable

Write *dg* only in

judgment

lodgment

acknowledgment

abridgment

(note also the spelling of development)

16. Use simplified forms when approved by dictionaries or good usage, as

ax

fulfil

quartet

mold

fantasy

omelet

esthetic

sulfur

wilful

medieval

sulfide

skilful

In spelling the following words, the forms may be used which were adopted by the National Educational Association, in 1898.

tho

thruout

thoroly

pedagog

altho

thoro

catalog

program

thru

thorofare

decalog

prolog

Do not omit the "*ugh*" in *thought* and *brought*.

17. We may help to regularize orthography by spelling in *er* rather than *re* the following words:

meter	center	maneuver	theater
miter	luster	accouter	caliber
specter	niter	meager	scepter

18. Write as one word

today	sometimes (cf. some times)	
tonight	meantime	cooperation
tomorrow	anybody	coeducation
schoolhouse	oneself	outdoor
farmhouse	railway	housework
bathroom	waterway	pocketbook
bedroom	passageway	handbook
schoolroom	tinware	fourfold, etc.
householder	glassware	taxpayer
stockholder	dockyard	coachman
housekeeper	churchyard	postmaster
sideboard	lawmaker	smallpox
bylaw	dressmaker	bookcase
bookstore	indoor	output
penknife	nowadays	gaslight
seacoast	bullseye	interstate
deadlock	lockout	walkover
shutdown	ironclad	ferryboat
baseball	football	handball
altogether	firecracker	lifesaving
airship	bedrock	manhole
airplane	bulkhead	nevertheless
newborn	candlepower	notwithstanding
airtight	farewell	workman
banknote	footnote	watercolor

battleship	goodby	woodwork
overflow	typewriter	reexamine
roundabout	typewritten	reinforce
forever	anywhere	everywhere
anyhow	moreover	anything
cannot	selfsame	standpoint
already (cf. all ready)		viewpoint

But as more than one word

all right	any one	some one
every one	inasmuch as	in so far as
	in spite of	

19. Differentiate the large classes of words with the terminations *-ise* and *-ize*.

We spell with *-ise*

advertise	compromise	enterprise	incise
advise	demise	excise	merchandise
apprise	despise	exercise	revise
arise	devise	exorcise	supervise
chastise	disguise	franchise	surmise
comprise	emprise	improvise	surprise

But with *-ize* (*yze*)

aggrandize	apprize	centralize	demoralize
agonize	authorize	characterize	dogmatize
analyze	baptize	christianize	economize
anatomize	brutalize	civilize	emphasize
anglicize	canonize	colonize	energize
apologize	catechize	criticize	epitomize
apostrophize	cauterize	crystallize	equalize

eulogize	italicize	organize	specialize
evangelize	legalize	ostracize	standardize
extemporize	localize	oxidize	stigmatize
familiarize	magnetize	paralyze	summarize
fertilize	mesmerize	patronize	symbolize
fossilize	minimize	plagiarize	sympathize
fraternize	modernize	realize	temporize
generalize	monopolize	recognize	tyrannize
harmonize	moralize	scandalize	utilize
humanize	naturalize	scrutinize	vaporize
immortalize	neutralize	solemnize	visualize

But note that for some words both spellings are authorized.

WORDS OFTEN MISSPELLED BY YOUNG WRITERS

20. This list contains forty words which the combined experiences of several teachers of English show to be those giving the greatest difficulty.

seize	describe
receive	noticeable
believe	judgment
leisure	recommend
official	until
comma	occurred
across	paralleled
precede	dissatisfied
affect	accommodate
accessible	proceed
acceptable	disappoint

necessary	grammar
success	secretary
separate	February
preparation	catalog
develop	oneself
program	wield
repetition	guard
athletic	restaurant
quite	missile

HINTS FOR POOR SPELLERS

21. Note that “ceed” occurs only in *exceed*, *proceed*, and *succeed*. “Sede” is found only in *supersede*.

22. Silent *e* is usually dropped before a suffix beginning with a vowel (except as in 15 above).

lovable stony shining

Silent *e* is usually retained when the suffix begins with a consonant (except 15).

pale – paleness hate – hateful

Note its retention in *hoeing* and similar words as a mark of distinction.

23. Observe the general rule of simplicity by omitting *e* after *g* in words like judgment (See 15), by substituting *e* for *ae* and *oe* when they are pronounced like *e* (esthetic, economic), and by using the simpler of two authorized spellings (See 16).

24. Note that in *ei*, *ie* combinations *e* usually follows *c* and *i* follows *l* (Receive, Relieve). This fact may be remembered by associating the rule with "Celia" or "Alice."

But note the exception in the word "leisure."

Observation has shown that very poor spellers sometimes have difficulty only with a limited number of words. For example, a student has been known to have fifty misspelled words in an essay, but these to have included only eight distinct words. Such a writer may easily conquer his weakness by keeping a list of the words that give him trouble.

II. ABBREVIATIONS

25. Abbreviate as little as possible. Avoid the use of *etc.* It is better to designate enough of the series to make the meaning clear.

26. It is customary always to abbreviate *Mr.*, *Messrs.*, *Mrs.*, *Dr.*, *Rev.*, and *Hon.*, before the name, and *Esq.* following it. Other forms of address, including civil and military titles, are usually spelled out. (It is better to spell out Christian names such as George, Charles, John. Little space is saved by shortening them to Geo., Chas., Jno.)

27. Names of states, territories, and possessions of the United States, following the names of towns, may be abbreviated.

Montgomery, Ala. P. I. – Philippine Islands.
H. I. – Hawaiian Islands P. R. – Porto Rico.

28. In technical matter, such words as “Company,” “Brothers,” and the word “and” in the names of commercial firms are abbreviated:

The Woolworth Co., Harper & Bros.

29. “Saint” is usually abbreviated before a name:

St. Louis St. Peter’s Church

But is preferably omitted in connection with the names of apostles, evangelists, and church fathers:

Luke

Paul

Augustine

30. Abbreviations are permitted in reference to books of the Bible and the Apocrypha; literary references, footnotes, and matter of a bibliographical character; the common designations of weights and measures in common use.

OTHER CONTRACTIONS

The best writers avoid as much as possible using figures and other contracted forms in ordinary reading matter.

31. Numbers are usually spelled out:

When commencing a sentence

Six hundred and forty-five men, 215 women,
and 119 children were lost in the disaster.

In ordinary reading matter, and when of less than three digits

Less than seventy were saved by the rescue party.

When round numbers

The population of Cleveland is nearly a million (but: 851,000).

(Except: as a general rule decimals, degrees, dimensions, distances, enumerations, money, weights, and like matter should be expressed in figures:

30°, 40 feet, 55 miles, 12 pages, 100 bushels, 45 pounds, \$1,000.)

When sums of money, occurring in ordinary reading matter

“He paid two dollars.”

When indicating time of day in ordinary reading matter

“Come at three o’clock.”

(In connection with A.M. and P.M. always use figures.)

When giving ages

“He was between sixty-five and seventy years old.”

When numbers of centuries, dynasties, of thoro-fares, of sessions of Congress, of military bodies, of political divisions (unless brevity is an important consideration)

“Nineteenth Century, Fifth Dynasty,
Twenty-third Street, Fifty-fourth Congress,
Tenth Infantry, Sixth Ward.”

(Obviously, this rule cannot be followed in the case of large numbers, such as 233rd Regiment and 272nd Street.)

32. Usually spell out United States, and Railroad (way), Mount, Fort, Port, when these are used as parts of proper names.

“New York Central Railroad, Mount Washington, Fort Popham, Port Huron.”

III. SYLLABICATION

At the ends of lines divide words at the syllables. While the dictionary is the only certain guide, some general rules may help.

33. Never divide a word pronounced as a single syllable, not only words like

large
course

but those like

braced
reached
robbed

34. When so pronounced keep prefixes intact, as

in-fer
af-fect
per-form
pre-tend

but

prog-ress
pros-trate

35. Except after a doubled consonant, separate a suffix, as

start-ed
hop-ing
wor-ship
king-dom

36. Divide a doubled consonant, as

cut-ting
hop-per
rob-ber

37. Divide on a vowel if possible. In case a vowel alone forms a syllable in the middle of a word, include it in the first line:

sepa-rate
particu-lar
criti-cism

Words in *-able* and *-ible* are exceptions. The vowel in these should be carried over into the next line:

culp-able
convert-ible

38. In compound nouns and adjectives, words already hyphenated, avoid additional hyphens.

39. When not at variance with the above, the pronunciation of syllables will usually guide, as

in-tro-duc-tion
mag-ni-fy
ab-surd
objec-tive (cf. defect-ive)
physi-cal

40. It is well to avoid all unnecessary divisions of words. Whenever consistent with good spacing, carry the whole word over into the following line. *Always* endeavor to avoid divisions of proper nouns. In the same way, do not put the initials of a name, or such combinations as A.D., P.M., on separate lines, unless absolutely necessary.

IV. CAPITALIZATION

41. Observe that titles, names, designations of things, persons, bodies of men, events, or epochs are usually capitalized when used specifically. When used in a general sense they are usually *not* capitalized. Compare:

Boston Board of Trade	and the board of trade
Harvard University	preparatory schools
Garden City	the city of Chicago
Union Square	the village square
Republican	republican form of gov- ernment
Department of Education	the department
President Wilson	a former president
King of England	the king of England (meaning other than the present king)

42. Capitalize as follows:

I took the courses in the Department of Physics, and later attended lectures in chemistry, English, and zoology. Next year I shall take Zoology 10.

43. Capitalize adjectives and nouns derived from proper names, as *Latin*, *Elizabethan*, *Christian*; but not verbs, as *latinize*, *fletcherize*, *christianize*, *macadamize*. Exceptions like *boycott* have noun without capital because the source of the derivative is forgotten. Cf. *hansom*, *mackintosh*, *macadam*.

44. Do not capitalize the first word of a direct quotation not completely given:

He says that these men "were made poets by the exigencies of war."

45. The word "the" in a quoted title may be considered merely a part of the sentence and therefore not capitalized:

He has been reading the *House of Seven Gables*.

.

V. COMPOUND WORDS

In English there is no certain rule for writing compound words, and the dictionary is the only safe guide.

46. We write a compound word in three different ways:

a. Separate words

income tax	all right
life insurance	near by

b. Hyphenated words

life-giver	meeting-house
------------	---------------

c. Single words

blackbird	football
schoolroom	baseball

(See list, Note 18.)

47. Few general rules can be given. A compound is less commonly written as a single word when the first element includes more than one syllable; yet there are many exceptions, as

fatherland
fiddlesticks .

48. Some common words are always hyphenated, as a numeral made up of a ten and a digit, – twenty-five, forty-one. Compounds of *self* such as self-help, self-styled, are almost always written with a hyphen. *Selfish* is the only common exception. Compounds of *fellow* and *half* are similarly used with the hyphen; fellow-sufferer, fellow-citizen, fellow-patriot. (But see apparent exception in *fellowship*. Notice that this, like *selfish*, is not really an exception, since neither is compounded of separate words.)

49. The hyphen is also frequently used in an attributive adjective made up of two words, as

large-hearted
whole-souled

50. It should be clearly understood, however, that the hyphen need not always be used to join an adverb to the adjective which it qualifies, as in

a tastefully decorated house
a well planned attack

The final authority is the dictionary, and this should be consulted in all cases of doubt.

VI. PUNCTUATION

Punctuation aids in showing the construction and meaning of sentences and parts of sentences. It separates one sentence from another entirely. It marks off clauses, phrases, and words which have independent relations in the sentence. Punctuation, therefore, is a necessary element of good writing and printing.

51. Attention need scarcely be called to the separation of one sentence from another, but each sentence should be followed by a space as well as a mark of punctuation. The main difficulties relate to parts of sentences. For these the following general rules and principles will assist.

52. Avoid the excessive use of the semicolon. It is generally better to make independent sentences, except where several parallel clauses are grouped together.

53. Separate by a comma or commas parts of sentences which have something of independent relation, as the following:

Independent clauses connected by *and*, *but*, *for*, unless short and closely related:

Compare

A murmur of approval followed, and the speaker took his seat with a smile of satisfaction on his lips.

with

James swam and we fished.

The same rule holds for subordinate clauses introduced by *since*, *because*, *altho*.

Appositives, vocatives, words used parenthetically, and explanatory expressions preceded by *or*, should be set off by commas for the convenience of the reader.

Examples:

Victor, the best ace of the Allies, was killed that day.

And you, Robert, will have your way.

His tour, so he says, will include the coast resorts.

He called his wife a shrew, or used a similar expression.

Descriptive, rather than restrictive clauses and phrases following the word modified.

Compare

James, whom I saw yesterday, called today;
with

The man whom I saw yesterday called today.

Compare

The captain, riding before his troops, stopped the retreat;

with

The time set for his arrival drew near.

Words or phrases in a series, when not joined by connectives, as

A bright, reliable fellow.

The colleges, the clergy, the lawyers, the wealthy merchants are against us.

Clauses of time, place, and circumstance, as

Let us then, when we are to speak of language and literature, put aside the scientific use of words;

but

Let us put aside the scientific use of words when we are to speak of language and literature.

Connectives at the beginning of the sentence, like

on the other hand, for example, first, again.

Those introduced after a word or words, as

however, moreover, alas, too, now, indeed, then, nevertheless, therefore, perhaps.

Interjections and expletives, as

alas, pooh, yes, no, well, oh.

(Note that "O" is used only in direct address.)

54. Quotations should be made exactly, if at all. In American usage single 'quotes' are used only for a quotation within a quotation.

55. Quotation marks may be used to direct particular attention to a word, as

the name "Cleveland,"

or to indicate the titles of short poems in a volume, names of ships, works of art (*italics* are preferred for the titles of books, periodicals, or articles).

56. Quotation marks at the end of a sentence follow the period, altho only part of the sentence may be within quotes. (See illustration in note 44.)

57. The possessive of proper nouns ending in *s* is formed by adding apostrophe and *s*, as

Burns's Poems.

58. The possessive form "any one else's" is preferred to "any one's else." Compare the group possessive, as

The King of England's Crown. (A construction peculiar to English.)

59. The dash is a useful mark of punctuation for separating from the main thread of the sentence any parenthetical matter which needs more distinction than may be given by commas.

Our peaceful American world, and the European battlefields—what a contrast.

Efficiency—that is the most abused word in the language.

These discoveries—gunpowder, printing-press, compass, and telescope—were the weapons before which the old science trembled.

Note that a dash should not ordinarily be used in connection with any other point, except a period.

The work—I say it with regret—was not done.

“Dear Sir:” is better than “Dear Sir:—”

60. Parentheses should not ordinarily be used for parenthetical clauses unless confusion might arise from the use of less distinctive marks, or unless the content of the clause has no connection with the main thought of the sentence:

“He believed—I glean this from the (somewhat obscure) sense of his speech—that——”

“Another period (of which I shall speak at length in another place) produced a similar——”

VII. PARAGRAPHS

The paragraph indenture is a form of punctuation in that it marks a division of the thought. It is advantageous, both to writer and reader, to have a passage consisting of the whole of a single thought-component embodied in a separate paragraph. The topic is thus presented with particular distinctness.

61. The chief faults are

- a. Lack of unity in the paragraph.
- b. Vagueness as to the central thought of the paragraph.
- c. Paragraphs too long or too short.

62. Note in the following model passage how unity is preserved and vagueness avoided by a clear statement of the topic in a sentence near the beginning of each paragraph. Note also that the paragraphs do not weary the reader by their length nor annoy by their brevity.

The Americans are a good-natured people, kindly helpful to one another, disposed to take a charitable view even of wrongdoers. Their anger sometimes flames up, but the fire

is soon extinct. Nowhere is cruelty more abhorred. Even a mob lynching a horse thief in the West has consideration for the criminal, and will give him a good drink of whisky before he is strung up. Cruelty to slaves was rare while slavery lasted, the best proof of which is the quietness of the slaves during the war when all the men and many of the boys of the South were serving in the Confederate armies. As everybody knows, juries are more lenient to offences of all kinds but one, offences against women, than they are anywhere in Europe. The Southern "rebels" were soon forgiven; and tho civil wars are proverbially bitter, there have been few struggles in which the combatants did so many little friendly acts for one another, few in which even the vanquished have so quickly buried their resentments. It is true that newspapers and public speakers say hard things of their opponents; but this is a part of the game, and is besides a way of relieving their feelings: the bark is sometimes the louder in order that a bite may not follow. Vindictiveness shown by a public man excites general disapproval, and the maxim of letting bygones be bygones is pushed so far that an offender's misdeeds are often forgotten when they ought to be remembered against him.

All the world knows that they are a humorous people. They are as conspicuously the purveyors of humor to the nineteenth century as the French were the purveyors of wit to the

eighteenth. Nor is this sense of the ludicrous side of things confined to a few brilliant writers. It is diffused among the whole people; it colors their ordinary life, and gives to their talk that distinctly new flavor which a European palate enjoys. Their capacity for enjoying a joke against themselves was oddly illustrated at the outset of the Civil War, a time of stern excitement, by the merriment which arose over the hasty retreat of the Federal troops at the battle of Bull Run. When William M. Tweed was ruling and robbing New York, and had set on the bench men who were openly prostituting justice, the citizens found the situation so amusing that they almost forgot to be angry. Much of President Lincoln's popularity, and much also of the gift he showed for restoring confidence to the North at the darkest moments of the war, was due to the humorous way he used to turn things, conveying the impression of not being himself uneasy, even when he was most so.

They are a hopeful people. Whether or no they are right in calling themselves a new people, they certainly seem to feel in their veins the bounding pulse of youth. They see a long vista of years stretching out before them, in which they will have time enough to cure all their faults, to overcome all the obstacles that block their path. They look at their enormous territory with its still only half-explored sources of wealth, they reckon up the growth of their population and their prod-

ucts, they contrast the comfort and intelligence of their laboring classes with the condition of the masses of the Old World. They remember the dangers that so long threatened the Union from the slave power, and the rebellion it raised, and see peace and harmony now restored, the South more prosperous and contented than at any previous epoch, perfect good feeling between all sections of the country. It is natural for them to believe in their star. And this sanguine temper makes them tolerant of evils which they regard as transitory, removable as soon as time can be found to root them up.

—JAMES BRYCE: *American Commonwealth*.

63. Short paragraphs are employed in a long discourse to indicate the transitions, so that the reader will be in no danger of losing the thread of the argument or explanation.

Above and beyond these, on which the two sides clinch, other arguments are advanced on both sides of the question. What is their bearing? If they are beside the point we can discard them at once; if they are germane, but incontestable, we must keep them in mind as truths to be reckoned with; but in any event, since they have all been brought forward repeatedly in connection with this subject, we must give them fair consideration. We may do well therefore to examine the main issues.

—W. T. FOSTER: *Argumentation and Debating*.

64. A separate paragraph of introduction is frequently employed:

Not by his subtlety, nor his depth, nor his elevation, but by his understanding and unflinching assertion of the ordinary self of the ordinary American, did Mark Twain become our "foremost man of letters."

—S. P. SHERMAN in the *Nation*.

65. A summary and conclusion is an important part of a well written essay, and is conveniently put in the form of a paragraph:

Such, then, are the excellencies of English speech. If we would cultivate ourselves in the use of English, we must make our daily talk accurate, daring, and full. I have insisted on these points the more because in my judgment all literary power, especially that of busy men, is rooted in sound speech.

—GEORGE HERBERT PALMER.

66. Modern writers of fiction paragraph each separate speech of a different character:

"Let us start, Tom," cried Doctor Baldwin.
"We have nine couples. It is enough."

"I don't go without 'Susan,'" replied the huntsman.

"What a cowardice of curs," commented the Lieutenant.

VIII. CONNECTIVES

67. Vary connectives, avoiding the too frequent use of one, as *and* or *but*. Study the great variety of words and phrases which may be used. Note that some conjunctions are mainly used for words, phrases, or clauses, (*and, but, for, altho, because*) while others belong mainly to sentences (*accordingly, nevertheless, furthermore, then*). Some connectives regularly stand after a word or words of a sentence (*however, too*. Cf. note 120).

68. Some coordinate conjunctions are:

also, too, besides, moreover, further, furthermore, nor, or, else, otherwise, nevertheless, notwithstanding, yet, still, while, however, only, for, hence, therefore, then, accordingly, as.

69. Subordinate conjunctions are:

Place: where, whither, whence,

Condition: if, unless,

Concession: tho,

Time: while, when, as soon as,

Result: that, so that,

Manner: as,

Purpose: that, in order that,

Degree and Comparison: as, than,

Cause: for, since, as, because.

70. Transitions between paragraphs, sentences, and parts of sentences should be made as clear as possible. Vagueness and indefiniteness in making such transitions is regarded as the mark of a careless and unskilled writer. The essayist, the writer of serious prose, especially, cannot afford to neglect any means which will help him to vary the transitional words and phrases that give flexibility to his style. No better method can be found for the young writer than to keep a list of such expressions before him as he writes. Besides the conjunctions catalogued above, the following transitional expressions are used by the best authors:

after all	on the other hand
at least	it is true
in short	for example
on the contrary	in other words
of course	that is to say
in this manner	for this reason
in the same way	in any case
in the meantime	at any rate
it must be confessed	at all events
it may be objected	as I have said
it cannot be denied	in addition to
in any event	in fact

71. Avoid too frequent use of *as* in causal sense.

72. Avoid *so* in connecting verbs or independent clauses. Write

He was one among many, *and so* was not observed.

or

As he was one among many, he was not observed.

IX. PREPOSITIONS

73. Note the idiomatic use of the following prepositions with certain verbs:

differ <i>from</i> , different <i>from</i> (not different <i>to</i>)	
differ <i>with</i> (person)	
adapted <i>to</i> (by plan)	adapted <i>for</i> (by nature)
agree <i>with</i> (person)	agree <i>to</i> (a proposal)
compare <i>with</i> (often for contrast)	
compare <i>to</i> (show likeness)	
dependent <i>on</i>	independent <i>of</i>
speaking <i>to, of, about, for, with.</i>	
wait <i>for</i> or <i>upon</i> (not wait <i>on</i>)	
accord <i>to</i> (transitive)	accord <i>with</i> (intransitive)
attend <i>to</i> (something)	attend <i>upon</i> (person)
deal <i>in</i> (things)	deal <i>with</i> (persons)
correspond <i>to</i> (things)	correspond <i>with</i> (persons)
disappointed <i>in</i> (thing obtained)	
disappointed <i>of</i> (thing not obtained)	
concur <i>with, in</i>	dissent <i>from</i>
exception <i>to</i>	inferior <i>to</i>
insist <i>upon</i>	prejudice <i>against</i>
prejudicial <i>to</i>	prevail <i>upon, over</i>
reconcile <i>to</i> (person)	reconcile <i>with</i> (thing, statement)

mindful *of*regardless *of*thirst *for, after*taste *for* (art, etc.)tired *of, with*refrain *from*resemblance *to*recreant *to*taste *of* (food)trust *in, to*

X. ADVERBS AND ADJECTIVES

74. To use an adjective for an adverb is inexcusable in an educated person. Note, for example, that *good* is an adjective, never an adverb, but *well* is both.

It tastes *good*, because you cooked it *well*.

75. Use *so*, not *as*, in comparisons after a negative.

The modern notion was not *so* artistic as the ancient.

76. Do not use *most* for *almost*.

Almost all of them were supplied.

77. Avoid using the word *nice* to express every kind of approval. *Nice* suggests discrimination.

He made a *nice* distinction.

78. Distinguish fine, beautiful, splendid, elegant, grand, lovely. Avoid the indefinite use of these words.

79. Avoid the use of the word *couple* for *two* when not referring to a pair.

We spent *two* profitable hours.

80. Do not confuse *anxious* and *eager*.

He was *eager* to go.

He was *anxious* for the result of the experiment.

81. Note that *farther* refers to distance, *further* means additional.

He can go no *farther*.

But

He gave it *further* consideration.

82. *Real* implies genuineness, and is not to be used in the sense of an adjective of degree.

Use *very* or *rather*.

This is *real* money. This is a *very* cold day.

83. *Sort* and *kind* are singular, and should be preceded by the singular demonstrative.

This *kind* of trees. Men of *this* sort——.

Do not use *kind of a*, *sort of a*, for *kind of*, *sort of*.

This is one *kind of* problem.

84. Avoid the use of *completed* for *complexion*.

He has a dark *complexion* (not is dark *completed*).

85. The comparative degree is used when reference is made to one of two objects.

He is the *better* talker of the two.

86. The superlative degree is used with reference to three or more objects.

He is the *best* student of the three.

87. *Quite* means wholly. It is not a synonym for *very* or *rather*.

The well is *quite* dry.

88. *Per cent* is an adverbial phrase. *Percentage* is the noun.

He pays six per cent on the loan. That percentage is too large.

89. Note that *continual* and *continuous* are not synonyms.

90. A noun modified by *due* must not be left to inference.

The defeat was *due* to a blunder.

or

They were defeated on account of a blunder.

XI. VERBS

91. Distinguish in meaning and principal parts the pairs

sit—set, lie—lay, rise—raise

Sit here until I return.

The trap was *set*.

You ought to *lie* down and rest for a few moments.

Lay the book on the desk.

I *rise* at seven o'clock.

He *raised* his hand as a warning.

Compare: John was *reared* by an uncle. He *reared* his mighty form above the crowd. The horse *reared*.

92. Use *were* in conditions and subordinate clauses contrary to fact.

If I *were* a sophomore. I wish I *were*.

93. See that tenses are used consistently. In stating past action or being, use past tenses thruout.

94. It is better to avoid the historical present.

95. *Ought* has no past participle.

I *ought* to go. He knew he *ought* to go.

96. A participle at the beginning of a sentence agrees with the subject of the sentence, unless it is in the nominative absolute construction (second example).

Being an honorable man, he refused the bribe.

But

The doctor *being* out, the patient went elsewhere for help.

Note that many prepositions like *assuming*, *excepting*, *considering*, and *concerning*, are really dangling participles sanctioned by usage.

97. *Suspicion* is a noun, not a verb. *Suspect* is the verb.

I *suspected* him.

98. Do not confuse the spelling of *lose* and *loose*.

If I *loose* the prisoner, . . . If I *lose* the money, . . .

99. Do not confuse *imply* and *infer*.

He *implied* in his remarks . . .

I *inferred* from his remarks . . .

100. The use of the split (or cleft) infinitive denotes slovenly writing. Write

to go quickly or *quickly to go*

101. Note the different uses of *learn* and *teach*.

I have much to *learn*. *Teach* me to ride.

102. Distinguish the uses of

start—begin—commence loan—lend

John *started* from his chair at the sound of the gun.

He *started* from New York on the homeward journey.

He *began* work at seven in the morning.

School *commences* early.

Every one is interested in the Liberty *Loan*.

Our country has made generous *loans* to the Allies.

Lend me your pencil.

Loan is usually a noun. Some authorities grant its use as a verb where large sums of money are involved.

103. Note the infrequent uses of *shall* in place of *will*: to denote simple futurity in first person, singular and plural; and in the second and third persons, to indicate volition, a promise, or a threat.

Simple futurity

I *shall* be here tomorrow.

You (or he) *will* be here tomorrow.

Indicating act of will

I *will* go to the court.

You (he) *shall* go to the court.

Promise

You (he) *shall* have the reward.

Threat

You (he) *shall* pay dearly for this.

104. Note that in direct questions the form of auxiliary should be used which is expected in the answer.

Shall you go tomorrow? (Answer) I shall.

Will you promise? “ I will.

XII. NOUNS

105. Do not use

balance for *remainder*

party or *parties* for *person* or *persons*

line indiscriminately

raise for *increase* (of salary)

observation for *observance*

fame for *notoriety*

part for *portion*

neglect for *negligence*

majority for *plurality*

106. Distinguish

Element, factor, feature, phase, and aspect.

Water is one of the four *elements*.

His influence is a *factor* we must consider.

A *feature* of the landscape was the great stone face.

The moon was in its last *phase*.

This *aspect* of the man had never appeared before.

Use a dictionary of synonyms.

107. Note that

Collective nouns usually take a singular verb.

The *United States* is ready for war.

The new *club* has a thousand members.

Large sums of money are singular.

A *billion dollars* is too great a fortune for one man.

Abstract nouns ending in "ics" are usually singular.

Ethics has taken the place of other subjects.

Mathematics is my favorite subject.

(There is great difference of practice in regard to *politics*.)

108. *Man* and *woman* are much better general terms than *gentleman* and *lady*. (Except when used formally, as in addressing an audience.) *Gent* is intolerable.

4

x x

9

XIII. PRONOUNS

109. The possessive case of the pronoun or noun is used before the verbal noun in *-ing*.

I could not think of *its* being true.

110. *Its* is the possessive case, while *it's* is the contraction of *it is*.

The earth turns on *its* axis.

111. *Their* is plural, and must not refer to a singular pronoun or noun.

Each one of us has been assigned *his* place.

112. *Every one* is singular, and so the verb must agree.

Every one of them *has* gone.

113. Do not confuse the use of *who* and *whom*.

Who do you think I am? (I, its antecedent, is nominative.)

Whom did he appoint? I don't know whom.
(The pronoun is the object of "he appointed.")

114. Do not confuse the nominative and objective cases of the personal pronoun.

We freshmen are studying English.

If you were *I*, would you go?

This is to be divided between you and *me*.

He invited John and *me* to go with him.

He is more active than *I*.

It is *I*. (Altho "*It is me*" is being accepted now in speech and informal writing.)

115. *Else* should be followed by "than," not "but."

It is nothing *else than* vanity.

(Compare the ungrammatical "different than.")

XIV. MISCELLANEOUS SUGGESTIONS

116. Use direct rather than roundabout expressions.

He turned his machine (not *proceeded to turn*).

He went forward (not *could be seen to go forward*).

One cloudy day (not *It was one of those cloudy—*).

It was because (not *The reason was because*).

117. Avoid especially the use of *but* after a negative and a verb. Write

I have no doubt that

I cannot help feeling

I cannot but feel

118. Avoid using for inanimate things constructions proper for persons only, such as words and expressions indicating possession, or nouns of agency. Say

The Cleveland police, or the police of Cleveland.

In chemistry there are many different terms.

Mathematics is a good training for the mind (not *is a good developer of the mind*).

119. *Whether* may be used to introduce a single alternative, the other being implied.

I do not know *whether* he will do it.

120. It is usually better not to use *however* (conjunction) at the beginning of a sentence. Use it within the sentence, as

He returned, *however*, the next day.

Compare the adverbial

However sorry he was——.

121. In revising what you write see whether clauses connected by *and* or *but* may not better be expressed by making one of the clauses dependent or even reducing it to a phrase.

I had heard the sound the night before, and
I did not know what it was.

(Better)

When I heard the sound the night before, I
did not know what it was.

XV. FIGURES OF SPEECH

The term "figure" includes every departure from the literal. In older books on rhetoric an elaborate classification of figures is usually found. But the general tendency toward simplicity has affected the use of figurative language, so that in more recent works only the most common and useful are treated. These may be limited to *metonymy* and *simile* (or *metaphor*).

122. *Metonymy* mentions the part for the whole, or the symbol for the thing usually symbolized.

There moved the multitude, a *thousand heads*.

There are places that still smell of *the plough*
in memory's nostrils.

123. *Simile* and *metaphor* (the simile differs from the metaphor in that the likeness is expressed), the most common figures of all, illuminate and enliven a writer's style by comparisons.

He shall be *like a tree* planted by rivers of water.

The tempers of the young are *liquid fires* in isles of quicksand.

124. Avoid the incongruity of mixed figures, as

It is necessary for an *iron hand to step in*.

Many shades of figurative force are inherent in specific words and phrases, from "trope," the mere turning of a word from its accustomed use, to elaborate analogy. Most of them may be classified as forms of metonymy and simile, however. Personification, apostrophe, and other declamatory figures are not now in common use.

The alert writer rejects all trite and crude figures, and tries to draw his comparisons largely from everyday, familiar objects. Some of Carlyle's works show that too much figurative language is a fault of style. Figures are used as mental stimulants, in most cases. Too many of them fatigue the reader, and make him unresponsive. A few carefully chosen images have the power to transform an otherwise commonplace discourse.

XVI. PRONUNCIATION

A correct and pleasing pronunciation of the language, like correct grammatical usage, is the mark of an educated person. The book drill in this may be obtained in courses in public speaking. Here may be mentioned the most important single element of pronunciation, the accent of English words.

The accent of most native words has been the same in all periods, and follows fairly simple rules. Thus nouns, adjectives, and words derived from them, as adverbs and some verbs, are accented on the first syllable. But the prefixes *be-*, *for-*, *un-*, usually *mis-*, *al-* ("all") are unstressed, as in *behest'*, *forget'ful*, *unhap'pily*, *mistake'*, *almigh'ty*. Verbs and words derived from them are accented on the first syllable of the root, and in compound never on the prefix, as *beget'*, *foresee'*, *misdo'*, *untie'*, and many others.

Words from foreign languages may retain their foreign stress, especially those of late introduction, as French nouns and adjectives like *cadet'*, *bouquet'*, *precise'*, and Latin words, as *dra'matis persc'næ*, *abdo'men*. Early borrowings have, however, usually ranged themselves with native words, nouns and adjectives on the one side differing in stress from verbs on the other, as in *ab'sent-absent'*,

con'tract—contract', *pro'test—protest'*. But there are many exceptions, so that beginners should not only study the pronunciation of good speakers, but refer to the dictionary in cases of doubt.

125. Words frequently given wrong accent:

ab'ject	ec'zema
accli'mate	expo'nent
a'eroplane'	extol'
ag'gran'dize	ex'tra
a'lias	gon'dola
ally'	gran'ary
ap'para'tus	gra'tis
au'tomobile'	grimace'
calli'o'pe	har'ass
cas'ualty	hercu'lean
cathol'icism	hermet'ically
cav'alry	hos'pitable
cer'ebral	host'age
clandes'tine	im'pious
clem'atis	im'potent
co'adju'tor	in'choate
cogno'men	inclem'ent
condo'lence	incom'parable
conju'gal	indis'soluble
deco'rum	inquiry'
defal'cate	irreme'diable
def'icit	irrep'arable
dessert'	lab'oratory
des'ultory	mis'chievous
det'onate	muse'um
dis'locate	o'leomar'garine

par'ticiple

pe'ony

per'colator

per'spiration

pla'giarism

prece'dence

robust'

romance'

sac'rifice

sac'rileg'ious

tem'perament

vagary'

va'riagate

zoöl'ogy

XVII. LIST OF BOOKS FOR ILLUSTRATIVE READING

I. ESSAYS AND TREATISES:

Arnold, Matthew—*Essays in Criticism* (Selected).

Belloc, Hilaire—*The Great War, First Phase and Second Phase*.

Benson, A. C.—*From a College Window*.

Burroughs, John—*Leaf and Tendril*.

Cross, J. B.—*Essentials of Socialism*.

DeQuincey, Thomas—"On Pope," *Confessions*.

Dewey, John—*How We Think*.

Editorials and reviews in the *Nation*, etc., and
Wilson's speeches in *New York Times*
Current History Magazine.

Eliot, Chas. W.—*The Training for an Effective Life*.

Emerson, R. W.—*Essays* (Selected).

Fiske, John—*The Civil Government of the United States*.

Fitch, A. P.—*The College Course and the Preparation for Life*.

Harrison, Frederic—*The Choice of Books*.

Hazlitt, William—*Essays* (Selected).

Hunt, Leigh—*Essays* (Selected).

James, Henry—*Partial Portraits*.

- La Farge, John—*One Hundred Masterpieces of Painting*.
Lamb, Charles—*Essays of Elia* (Selected).
Lowell, J. R.—*Essays* (Selected).
Macaulay, T. B.—*Essays on Addison, Milton, Clive*.
Matthews, Brander—*Essays in English*.
Morison, G. S.—*The New Epoch* (*Engineering*).
Muir, John—*Our National Parks*.
Ruskin, John—*Modern Painters*, Vol. II, *Crown of Wild Olive*.
Shaler, N. S.—*Man and the Earth*.
Stevenson, R. L.—*Familiar Studies of Books and Men*.
Thoreau, H. D.—*Excursions*.
Whistler, James McNeill—*The Gentle Art of Making Enemies*.
Williams, H. S.—*The Story of the Nineteenth Century Science*.

II. BIOGRAPHY AND LETTERS:

- Carlyle, Thomas—*Heroes and Hero Worship*.
Chesterfield, Earl of—*Letters to His Son*.
Clemens, S. L.—*Letters, Life, Roughing It*.
Dewey, Admiral George—*Autobiography*.
Garland, Hamlin—*A Son of the Middle Border*.
Gibbons, Edward—*Autobiography*.
Gordon, Gen. J. B.—*Reminiscences of the Civil War*.
Grant, Gen. U. S.—*Personal Memoirs*.
Howard, Gen. O. O.—*Autobiography*.
Huxley, T. H.—*Autobiography*.

- Johnson, Samuel—*Lives of the Poets* (Selected).
Lee, R. E., Jr.—*Letters of Gen. R. E. Lee*.
Lincoln, Abraham—*Speeches and Papers* (Selected).
Lowell, J. R.—*Letters*.
Meade, Geo.—*Life and Letters of Gen. Geo. G. Meade*.
Morley, John—*Recollections*.
Muir, John—*Heroes in Science—Chemists*.
Newman, J. H.—*Apologia*.
Paine, A. B.—*Life of Mark Twain*.
Pepys, Samuel—*Diary* ("Everyman's Library").
Porter, Gen. Horace—*Campaigning with Grant*.
Scott, Gen. W.—*Autobiography*.
Southey, Robert—*Letters* (Selected).
Stevenson, R. L.—*Letters* (Selected).
Walpole, Horace—*Letters* (Selected).
Washington, Geo.—*Speeches and Papers* (Selected).
Wolseley, Lord—*Autobiography*.

III. NARRATIVE:

A. Short Stories—

- Barrie, J. M.—*Auld Licht Idylls*.
Bunner, H. C.—*Short Sixes*.
Cable, G. W.—*Old Creole Days*.
Craddock, C. E.—*In the Tennessee Mountains*.
Deland, Margaret—*Old Chester Tales*.
Hardy, Thomas—*Life's Little Ironies*.
Harte, Bret—*Luck of Roaring Camp, and Others*.

- Hawthorne, Nathaniel—*Twice Told Tales*.
Hurst, Fannie—*Just Around the Corner*.
Kipling, Rudyard—*Life's Handicap*.
Morrison, Arthur—*Tales of Mean Streets*.
Poe, E. A.—*Tales of Mystery and Imagination*
(Selected).
Porter, Sidney—(O. Henry)—*The Four Million*.
Stevenson, R. L.—*New Arabian Nights*.
White, W. Allen—*In Our Town*.

B. Short Novels—

- Clemens, S. L.—(Mark Twain)—*Huckleberry Finn, Tom Sawyer*.
Defoe, D.—*Robinson Crusoe*.
Hawthorne, Nathaniel—*Blithedale Romance, Scarlet Letter*.
James, Henry—*Daisy Miller*.
Kipling, Rudyard—*Captains Courageous, The Light that Failed*.
Stevenson, R. L.—*Dr. Jekyll and Mr. Hyde, Kidnapped, The Three Merry Men*.

C. Longer Novels—

- Austen, Jane—*Pride and Prejudice*.
Blackmore, R. D.—*Lorna Doone*.
Borrow, George—*Lavengro*.
Bunyan, John—*Pilgrim's Progress*.
Cooper, J. F.—*Last of the Mohicans, The Pilot, The Spy*.
Dickens, Charles—*David Copperfield, Oliver Twist*.

- Eliot, George—*Adam Bede, Mill on the Floss.*
 Hardy, Thomas—*Far from the Madding Crowd, Two On a Tower.*
 Howells, W. D.—*The Rise of Silas Lapham.*
 Kingsley, Charles—*Westward Ho!*
 Meredith, George—*Lord Ormont and His Aminta, The Egoist.*
 Scott, Walter—*Guy Mannering, Ivanhoe, Kenilworth, The Abbott.*
 Thackeray, W. M.—*Pendennis, Vanity Fair, The Newcomes.*
 Trollope, Anthony—*Barchester Towers.*
 Wister, Owen—*The Virginian.*

IV. DRAMA:

- Barrie, James—*Quality Street, The Admirable Crichton.*
 Dunsany, Lord—*Five Plays.*
 Ford, John—*The Broken Heart.*
 Galsworthy, John—*Justice, The Pigeon.*
 Gregory, Lady—*Seven Short Plays.*
 Jones, H. A.—*Mrs. Dane's Defence.*
 Knoblauch, Edward—*Kismet.*
 Marlowe, Christopher—*Tamberlaine, the Jew of Malta.*
 Pinero, A. W.—*The Gay Lord Quex.*
 Shakespeare, W.—*Hamlet.*
 Henry IV.
 King Lear.
 Macbeth.
 Othello.

Shaw, G. B.—*Fanny's First Play.*

Man and Superman.

Sheridan, R.—*The Rivals, School for Scandal.*

Synge, J. M.—*Play-boy of the Western World.*

Well of the Saints.

Wilde, Oscar—*Lady Windemere's Fan.*

V. THE ENGLISH BIBLE—King James Version
(Selected).

VI. POETRY (Selected):

The Golden Treasury.

The Home Book of Verse.

The Oxford Book of Verse.

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